

DESIGN

VOL. XXXII, NO. II

APRIL, 1931

■ As our aim has always been to further the cause of good design to keep our readers conscious of the changing rhythm of things, not only in the studios of those who produce for the consumption of society, but in the school room, for as teachers realize the pupil of today is the designer of tomorrow. Teachers are busy people and are called upon to give constantly of themselves and for that reason it often happens that they find themselves falling behind in enthusiasm and ideas. We have sought during the past year to bring to teachers everywhere a type of material which someone has aptly called "background material" something gauged to their standards rather than that of their classes, but rich in suggestions and inspiration.

■ A few months ago we started a competition for teachers and offered a prize of one hundred dollars for the best article with illustrations relating to the teaching of design. Needless to say great quantities of material came in from all sections of the country showing the interest in the subject. Many excellent teachers came forward to compete and since there was but one prize offered the final decision was difficult. It was decided to give the award to Miss Charlotte Bisazza of the Franklin High School, Seattle, Washington. We wish to congratulate her for the high standard sincerity and variety of her work.

In addition we wish to comment high on the work of the following teachers, whose work was of superior merit: Miss Laura DeVinney, State Normal School, Fredonia, N. Y.; Miss Hazel Moore, West High School, Minneapolis, Minn. These schools may well be proud of such excellent teachers.

■ With this issue of DESIGN we are completing our first year of the magazine in its modern make-up which has won the unanimous approval everywhere. Most encouraging support has come from the leading art institutions and teachers in the large art centers. The world is certainly in a period of transition as far as the decorative arts and the teaching of art is concerned. Cities like New York

have completely reorganized their courses of study and are now basing all art instruction on sound principles of design—new and modern. It is to be in accord with this vital growth that we are going still further in our new volume along the lines begun a year ago. To mark the new volume we change to a new color for the year with the usual change of cover decoration each month. We now feel that what we offer is second to no other magazine in its suitability and style for the classroom.

■ Among the interesting features every one will enjoy are a series of articles by a famous textile designer and teacher on the evolution of a design from its conception to its manufacture and actual use in distinctive interiors, the teaching of modern creative design by outstanding teachers selected through our recent competition, new design ideas for applied art problems of a most practical nature, articles on the nationally significant exhibition of decorative arts. From time to time stimulating and novel ideas of a refreshing nature for the teacher will be introduced such as the relation of dance motifs to design. However, we will always include in the Magazine numerous large practical illustrations so necessary to designers and those teachers who have learned the great value of stimulating material for their pupils.

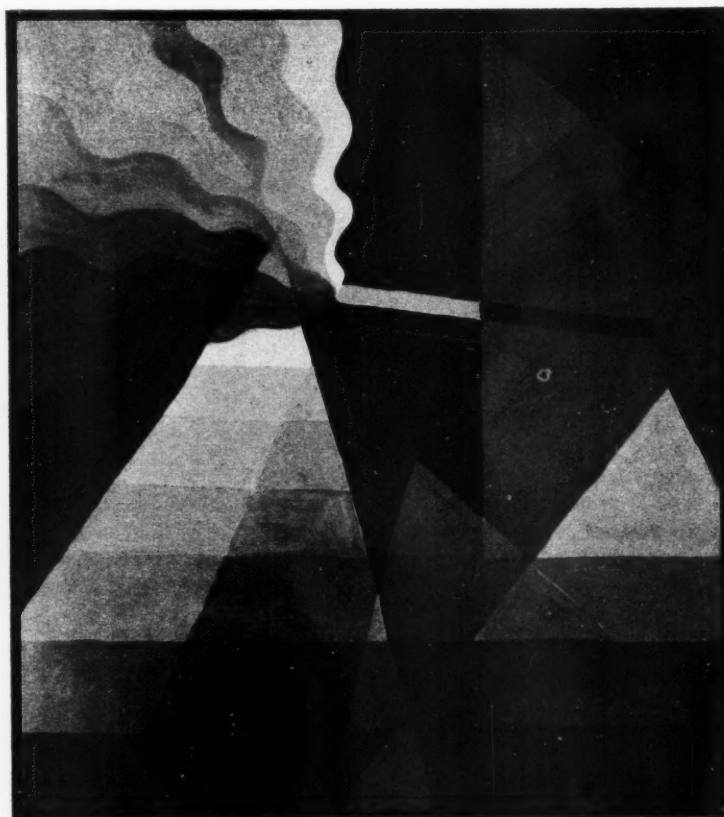
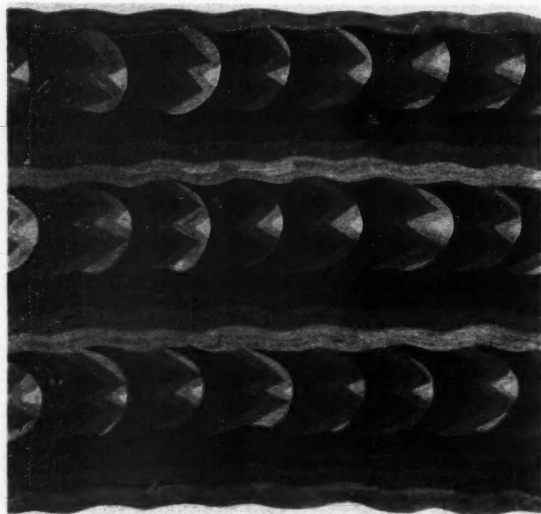
■ Last year at the Eastern and Western Arts Convention we had the pleasure of meeting many of our readers, making new acquaintances and introducing our Magazine in its present form to the art teachers. This year at Atlantic City and at Louisville we are expecting to repeat the occasion by seeing not only our friends but greeting new personalities in the field of Art Education. We take this opportunity of inviting all of those attending either meeting to visit us and exchange ideas that we may work with greatest understanding in the cause of better design for our schools.



A delightful use of tiles in Mexico is shown at the left while at the right is an ancient Mayan brazier



At right is the music *Til Eulenspiegel* by Richard Strauss converted into a thrilling decorative design. Below is a motif from *Verklarte Nacht* by Schoenberg and made into a silk design for Morrison & Dreher. Both designs interpreted by Miss Reiss



The designs accompanying this article in many cases were made by beginning pupils, others were made by Miss Reiss, who is a textile designer of note, and used in the trade

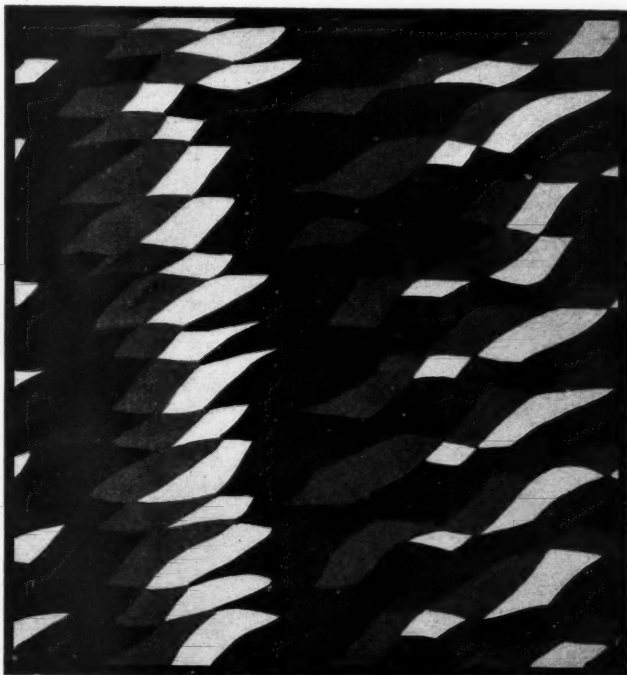
RHYTHMIC DESIGNING

BY HENRIETTE REISS

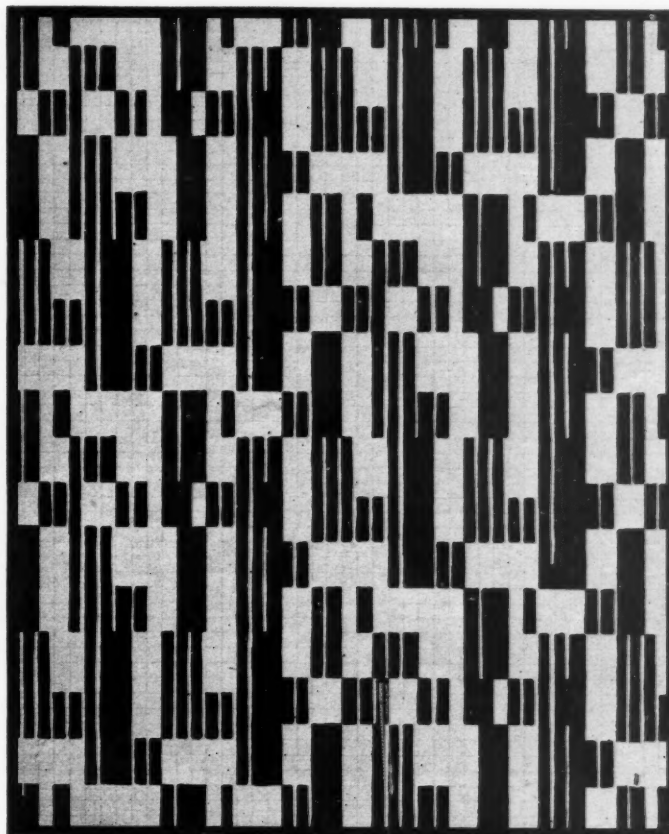
■ In this article I am not going to write about design from the point of view of art, but from the point of view of education. In school we all learn how to read and to write, yet most of us do not expect to become either mathematicians or writers, or even bankers or newspaper correspondents,—but reading and writing broaden our field of vision and our lives are that much richer. And for the same reason we should all want to know something about art and express ourselves in this medium to a certain extent at least. It is just one more language in which we can talk and a very direct outlet for our inner emotional nature. To a child it is easier than the average academic subject. I am not particularly interested in turning out shoals of artists,—in fact shoals of people outstanding in the art world do not exist any more than shoals of people outstanding in mathematics, literature or any other subject. It is however, a horrible experience for an artist to go out into the world and try to sell his work, only to find that very few of those in a position to buy, understand his language.

Of course conditions are improving to some extent. The

importance of art appreciation is becoming recognized, but although art instruction is being given in most schools, the art of expressing one's self artistically, whether it be in painting, in music or in the dance, is not considered of as much importance as the academic subjects. Yet after all, what is artistic expression? It is a language through which one can express one's self at times more effectively than in words. Certainly before the language of words was spoken, people made themselves understood and conversed with each other by signs and symbols. From the language of motion sprang the art of dancing; from that of noise, music; from symbols in line and color, developed the art of painting; from the shaping of a crude utensil, sculpture has evolved and fundamentally underlying all of these is a pattern of mathematics moving along certain rhythmic lines which beat time according to the pulse of life. If we consider expression in line and color fundamentally as a language by which to express ourselves, we can readily see how we can translate a thought as easily as we can translate English into French or French into German, etc., as usual.



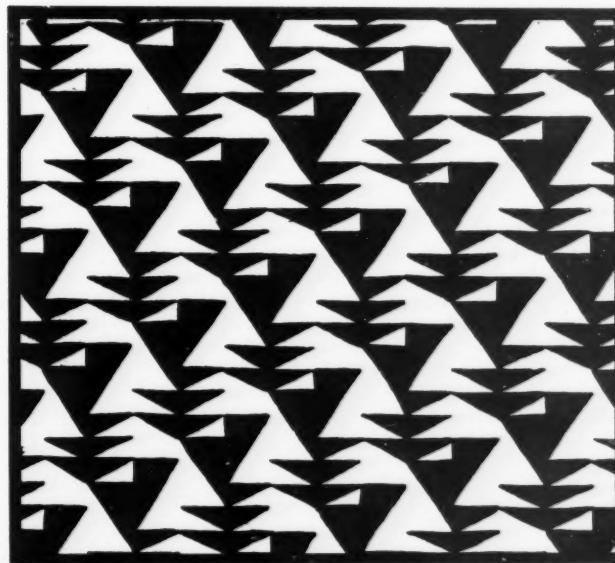
The rhythm of orchestra strings in this Bach Magnificat inspired this design above. Other designs related to the one above appear on page 247 being based on same musical compositions



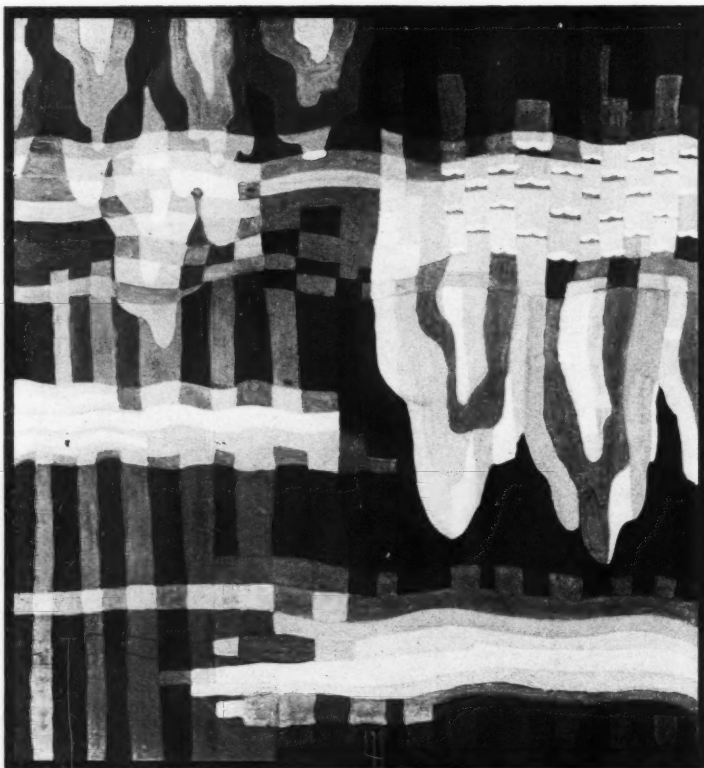
A cake-walk furnished the rhythm of this artistic design by Esther Baldwin

For example, a pattern can be drawn from a sound, such as the patter of rain on the roof and can be translated into a design almost as readily as into a pattern of sound (music). We can also listen to music and make a corresponding translation or a symbolic interpretation of the music. The same can be said of all motion and dance forms, also we can base our designing upon philosophy derived from the observation of natural laws or by a process of pure reasoning, which takes us into higher mathematics and science.

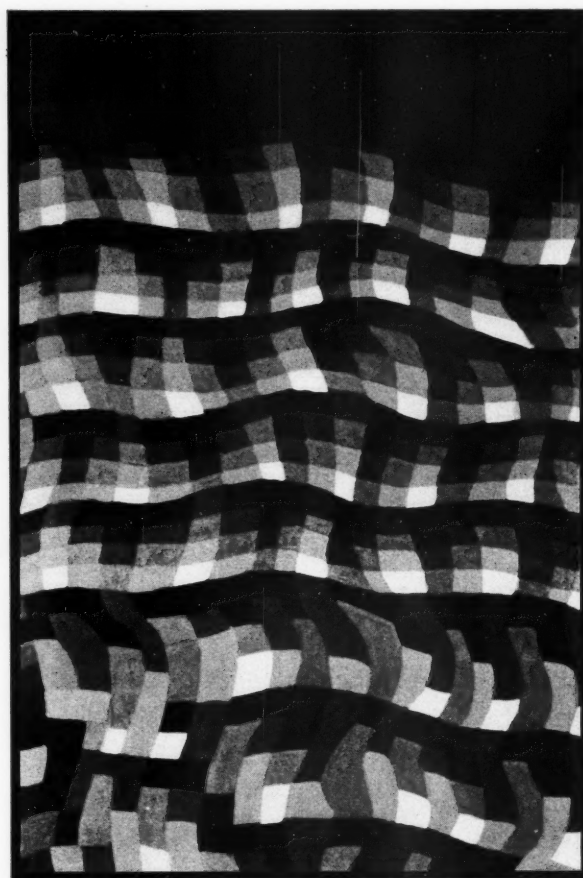
I have taught designing to students who have held a pencil in their hands for the first time, teaching them to interpret the things they know into the unknown language, learning this language as they go. One student I taught entirely from recipes out of a cook book, since cooking was the one thing she understood and could do well. The average child, who has not any outstanding ability to visualize can learn to speak the language of line and color by using its arithmetic, geography and other school subjects, and in some cases where the understanding is more alive artistically, he can help his mathematics and other subjects along through his understanding of design as shown here.



A Dalcroze dance and the arithmetic of its rhythmic motifs gave Miss Reiss the idea for this smart and modern all-over design shown above



A striking group of designs developed from water rhythms and wave sounds



ART AND THE FIVE SENSES

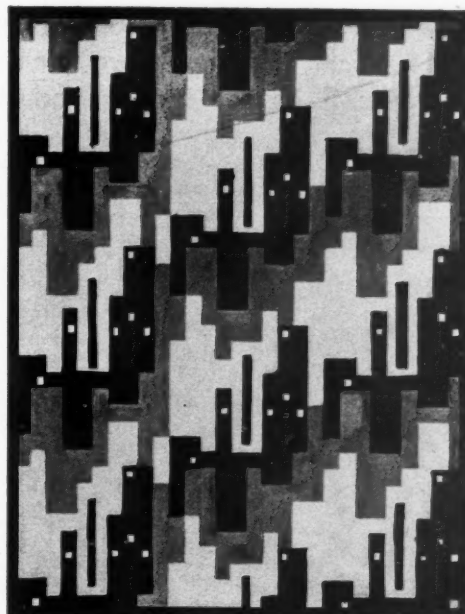
Aside from interpretative designs made through thought processes, we have our five senses through which we can work. If we think of ourselves as a radio, we have five receiving stations: that of sight, hearing, smell, taste and touch. Here we can go through the same system of translation. Thus we can express in visible form, not only that which we see, but also the things we hear, touch, smell and taste. We can even go a step further and record into design our actions and emotions. For instance, I can make a drawing of the water as I see it, or of the water as I hear it, or again of the water as I feel it while I swim or when lying in a drifting boat with closed eyes and alive only to the sensation produced by the motion of the water under the boat. In this case I have three different avenues of approach, and since each of my senses can only detect part of the whole, I shall have three different variations on my one subject. We have in our brain a one dial control by which we tune in our receiving stations. I quote from Bainbridge and Menzies' essential of Physiology, "The Organs of Sense", page 119: "The structures concerned in the production of any particular sensation are arranged in a system of three parts: 1. An end organ. 2. A chain of neurons for the transmission of the impulses from the end organ. 3. Sensory psychic and association areas in the cerebral cortex in which the impulse is received and in which the sensation is excited. The end organs for each

sense are constructed so as to receive only the stimulus for that particular sense. Thus the rods and cones of the retina of the eye are stimulated by vibrations of ether but not of air, while the hair cells in the cochlea of the ear are excited by waves of air but not of ether. The nerve fibres which transmit the impulses are able to transmit any variety of stimulus and they all give the same type of electrical variation when stimulated by an electric current. It is therefore in the cerebral hemisphere that the specific character of the sensation is to be found, and this conclusion is supported by the fact that sensations may be aroused in the absence of any stimulus of the end organs as during dreams or hallucinations." And, I may add as we all know when reading or listening to a story told, etc.

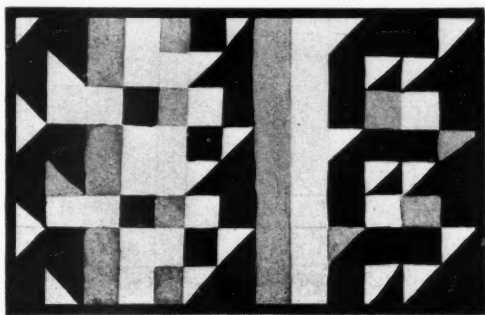
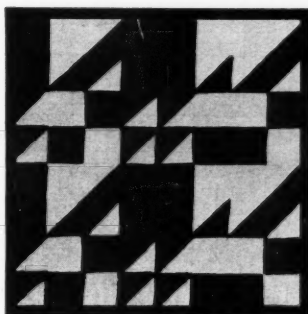
I am convinced that in time, perhaps the next step in evolution, we shall be able to hear what we see and see what we hear; and from a personal experience upon which I founded and proved this theory to my own satisfaction at least, I know this to be possible. Meanwhile until this becomes a fact in evolution and is as automatic as breathing, we can substitute our reason and use our powers of deduction to translate the reaction of our senses one into the other. We already use the conscious substitution of one sense for another in our education of the blind who read with their fingertips, and the deaf and dumb who lip read with their eyes and talk with their hands understandingly.



A pleasing all-over design developed from "Peas porridge hot, etc." by Martha Graves of the New York Evening School of Industrial Arts. Right and below, designs developed arithmetically by Flora Grotz and Lee Dickson of the School Art League

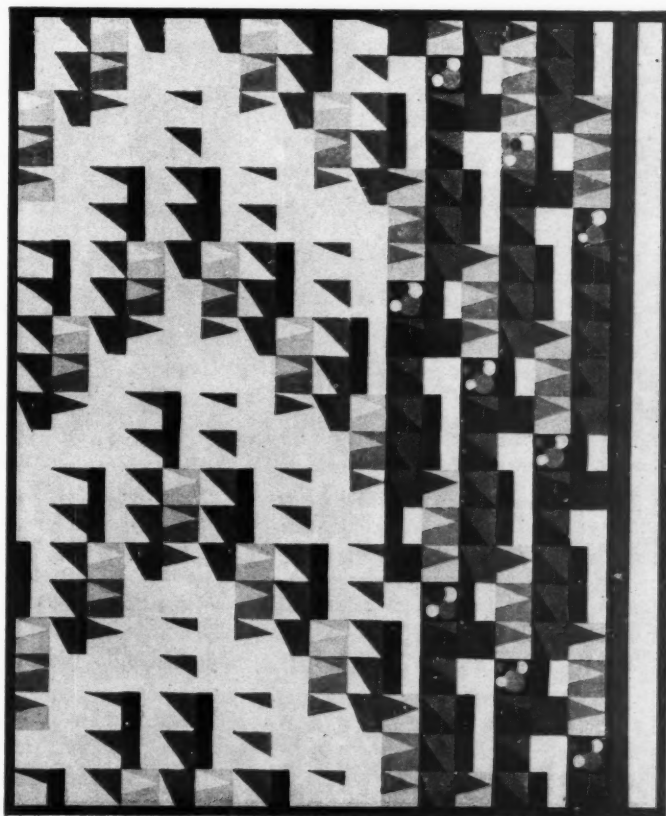


Above an arithmetical design by Augusta Popkin of the School Arts League. Below is an interesting pattern made from a cooking recipe by Esther Baldwin of the N. Y. Evening School of Industrial Arts

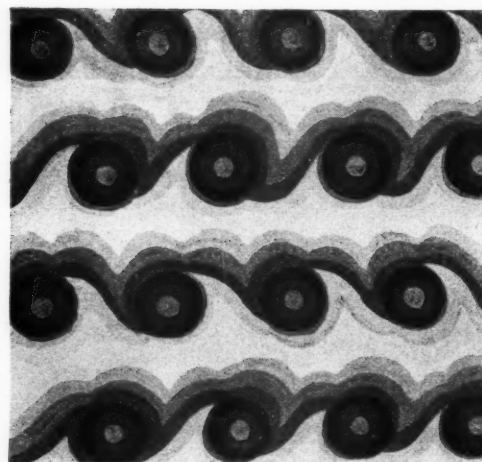
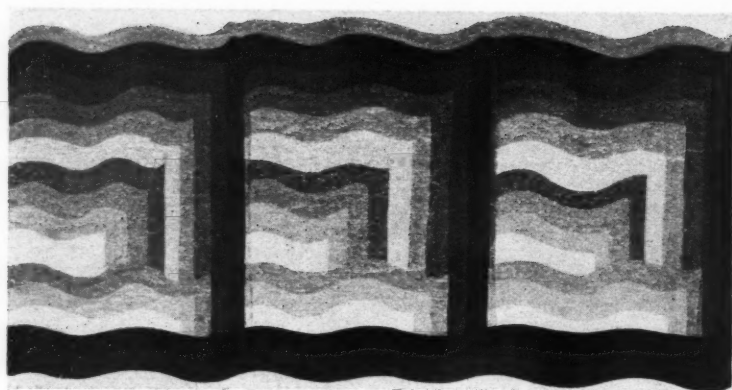


As to the processes in evolution, I cite from a Times' interview with Dr. Whitney, Director of the electric laboratory of the General Electric Co., printed in the New York Times Magazine, Sunday, November 2nd, 1930: "Just as the telephone system, as it grows, increases its intelligence, that is, puts in more wires, so every new experience of the mind and body adds electric conductors in the brain. In some way experiments and experiences cause a growth of physical fibres and cells which become not merely a switchboard to control muscles, but also remembering, thinking, reflecting and inventing apparatus." Thus we may add that what is imagination and theory in one generation becomes a physical fact in another.

In the method I have devised for teaching design, I merely give the student a yard stick by which to measure. During my studies, I found the old yard stick as complicated to handle as our divisions into inches, yards, miles, etc.—and just as somebody invented and applied the decimal system to simplify calculation, so I have thought out and put together a very simple system which the average child can apply, and thereby design more easily than he can



Two designs from the music Verklarte Nacht of Schoenberg created by Miss Reiss for the silk industry



Arithmetical note spacing has given the designer these motifs below which were made from familiar musical compositions by Dorothea Sealey of the School Art League of New York



THE WOMAN IN THE SHOE



ELÈGIE



SHOULD I



MINUET



I WANT TO BE HAPPY



ETUDE No. 16



THE DOLL DANCE



THE MIDNIGHT WALTZ



COUNTRY GARDENS



MERRY WIDOW



GONDOLIERS



THE LILAC TREE



GOOD NIGHT



PARADE OF THE WOODEN SOLDIERS



AMERICA



JAPANESE LOVE SONG



POMPONETTE



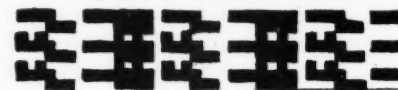
STAR-SPANGLED BANNER



SONG OF THE VAGABONDS

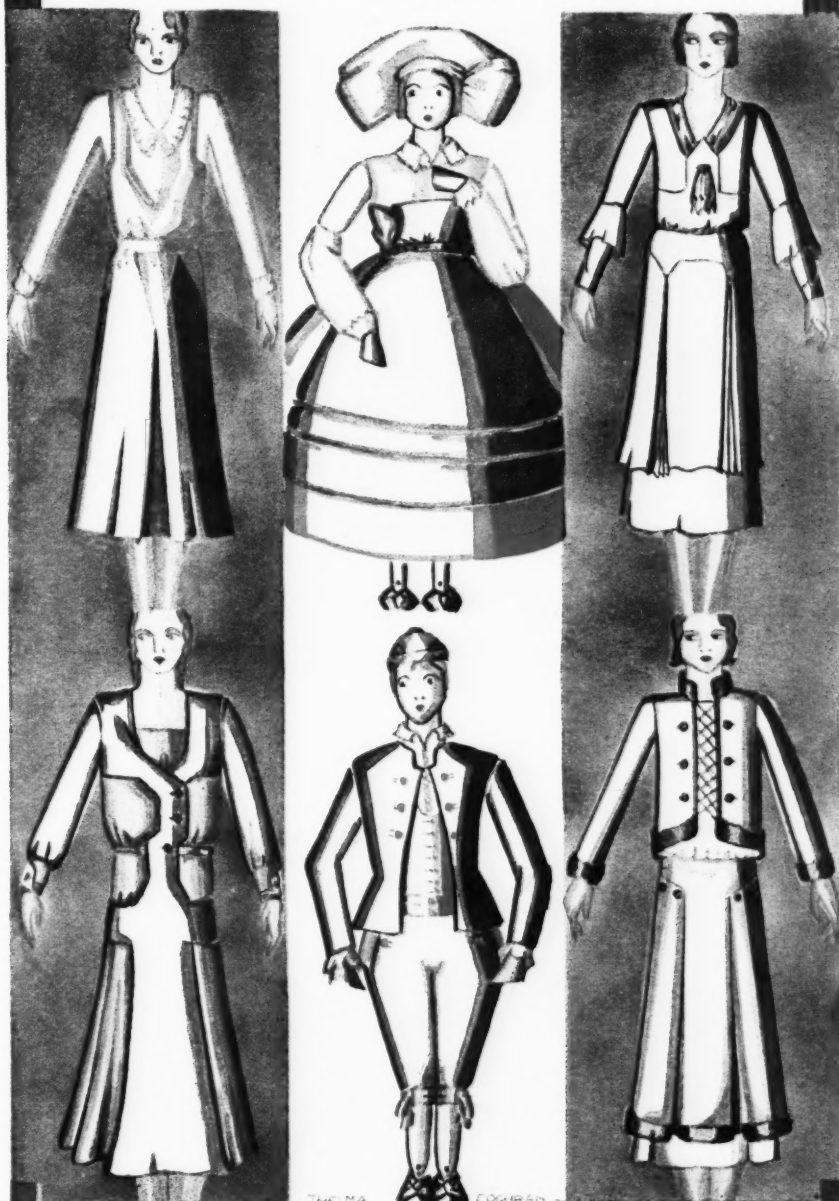


JUST A COTTAGE SMALL



BREAKAWAY

ADAPTION OF SWEDISH FOLK COSTUME



COSTUME DESIGNS

BAY RIDGE HIGH SCHOOL
BROOKLYN - NEW YORK

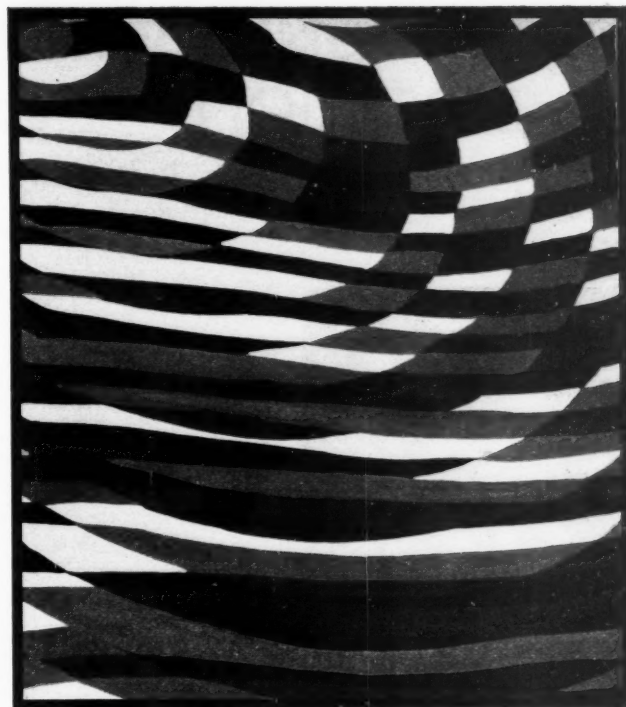
APRIL 1931
Supplement to
DESIGN

Copyright, 1931
KERAMIC STUDIO PUB. CO.
SYRACUSE, NEW YORK

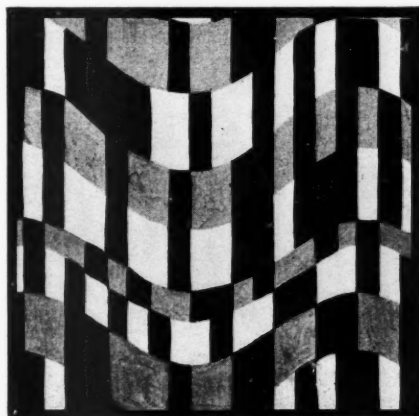


reckon out his problems in arithmetic. This yard stick has rhythm for its base. We design by arithmetic, modifying by direction and motion. We make geometric and rhythmic underlays reckoning our rhythms on an angle. We have a very simple but efficient color theory which necessitates a key of only eight tubes of color and black and white (obtaining our shades by mixing). We simplify all kinds of nature forms and apply these to design. We search for fundamental natural laws, such as those which govern growth, etc., and we do interpretive work from music, poetry, dancing, sports, etc., of which a few samples are offered on the following pages.

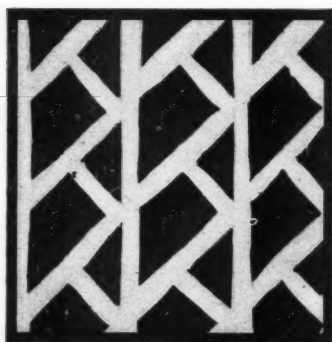
Miss Reiss was one of the first artists to design modern textiles in this country. Aside from her designs for various branches of industry and her striking work for publishers and advertising, she is the originator of a method of creative design now taught in various public and private schools by teachers who have studied her method. This method which is called the Henriette Reiss method of rhythmic designing is based on the theory of rhythm, in motion, time and space. Nature rhythms, music, poetry, etc., in fact anything that interests the student, may be translated into line and color, thereby forming patterns. Arithmetic, geometric and rhythmic underlay, the simplification of nature forms, and a very simple color theory are used, making the methods of interest to the designer.



At right top is another surface treatment from the Bach Magnificat and in this the organ music is used to provide the motif. At right below the voices in the same piece of music give a rich and thrilling pattern. Both of these designs are by Miss Reiss. Below is a sparkling little design based on Kiss Waltz by R. Kippler

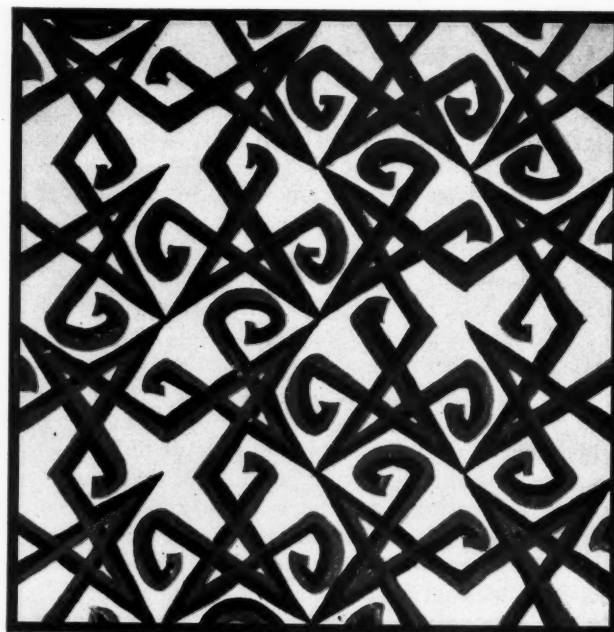


DESIGN UNITS BY DIRECTION

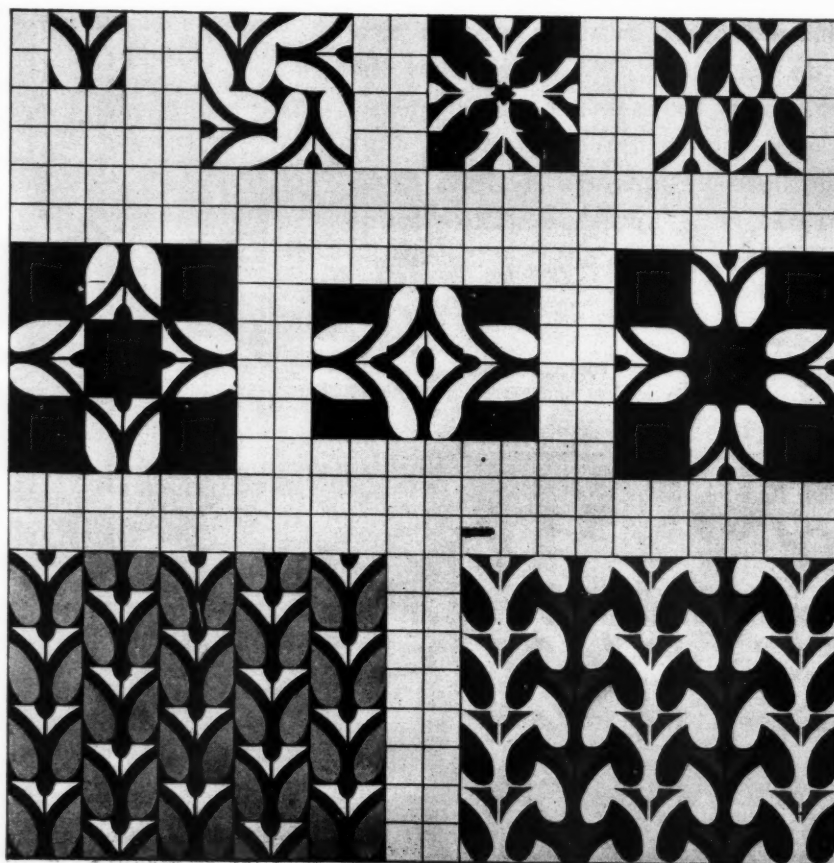


On this page are still other interpretations of design patterns developed by pupils of Henriette Reiss. The insets at the right show an ingenious variety of interpretations and arrangements made possible by many directions, differences in lights and darks, producing an unlimited number of decorations from the beginning

In these designs a unit is drawn and then placed in one or in various directions resulting in a pleasing effect of the whole. A combination of units may be used for this all-over effect but in the designs shown on this page only one has been used



The design above is by Beatrice Glass. The one at left is by pupil of School Art League while the series below is by Leize Beach of the Phoenix Art Institute of New York



PREPARING DESIGNERS IN SCHOOLS FOR THE CERAMIC INDUSTRY ■ ■ ■

BY ARTHUR BAGGS AND MARION L. FOSDICK

A continuation of the article on tableware which appeared in the February issue and previously published in the Journal of American Ceramics

Training of Ceramic Designers in Schools

What general and specific training will best fit the prospective designer to function effectively in the industrial plants?

We shall assume that the wisdom of attempting such training is granted. Enough persons have favored the idea to bring about the establishment of such schools believing that they can at least furnish a start in the right direction. Everyone must admit, however, that before even the most able student can become a real industrial designer he must add to his school foundation some years of plant experience.

The following subjects should therefore be stressed in training ceramic artists.

First of all, design; if a student were to study nothing else for four years he could not get enough. (1) He needs historical design, studied especially through ceramic products but also in a general art history course so that the conditions and environment producing the various developments in style may be understood.

(2) Still more important is creative design, studied not only in the abstract but in definite practical application to product, illustrating and giving technical practice in the various forming and decorating processes. Only by attempting actual production, unskilled though it must be at first, will the student register clearly the possibilities and limitations of his medium and begin to think in terms of ceramics.

This study of design, historical or contemporary, should emphasize the influences which shaped and are shaping the styles. The student should learn to keep his eye not only on the current ceramic products but on architecture, interior decoration, painting, sculpture. The prosperity and manner of life of the people, how they think, work, play, and entertain their friends, all have a bearing on the type of ceramic ware which can be sold to them. The designer who is to lead styles must study his surrounding scene.

Drawing, both freehand and engineering, modeling, painting, these are his practice scales in learning to express his ideas. Without these developed to a reasonable degree the designer is sadly handicapped. But there are many wonderful draftsmen and modelers who never had a real creative idea in their lives. The indispensable quality in a designer is imagination. Sometimes your hard-boiled manager or salesman has it and although he does not pretend to be an artist, contributes an occasional winner which is worked out in detail by others.

So far most persons would probably agree. Thorough study of design, as much skill as possible in representation, development of imagination and taste; our ceramic artist must try to get these. But there are other subjects about

the value of which to a prospective designer, we may not all agree.

Opportunities for Trained Designers

The question now is whether or not the factories can get the new creative work which they need and must have from the present available sources or it is desirable to attempt to train designers specifically for the tableware field. How many such designers could the tableware plants absorb? Probably, very few at first and only those of exceptional ability. A four-year university course obviously cannot fit a man or woman to step into a factory and immediately direct artistic policies. But if a talented student can be given fundamental artistic and technical training properly coordinated, may he not more quickly become valuable to a plant than can the designer with only art school training?

Only a certain percentage of those who take a course in ceramic art will be potential art directors in a large factory. What is to be the career of the others? These will be students of good general ability, but lacking the rare imaginative spark. They will have knowledge of the design and making of ware, their taste will have been developed, but they will not be creative geniuses.

Is there not a useful opening for such persons in the sales field, provided they have that thing called personality and business sense? Would not such a course be a useful preparation for one who hoped to become a sales executive in a plant or a buyer in a large store?

It frequently happens that a man trained in college as a ceramic engineer develops into the sales end of the industry if his abilities in that direction are strong. Why is ceramic art not an equally good or better stepping stone to executive sales positions in an industry where artistic quality is so important?

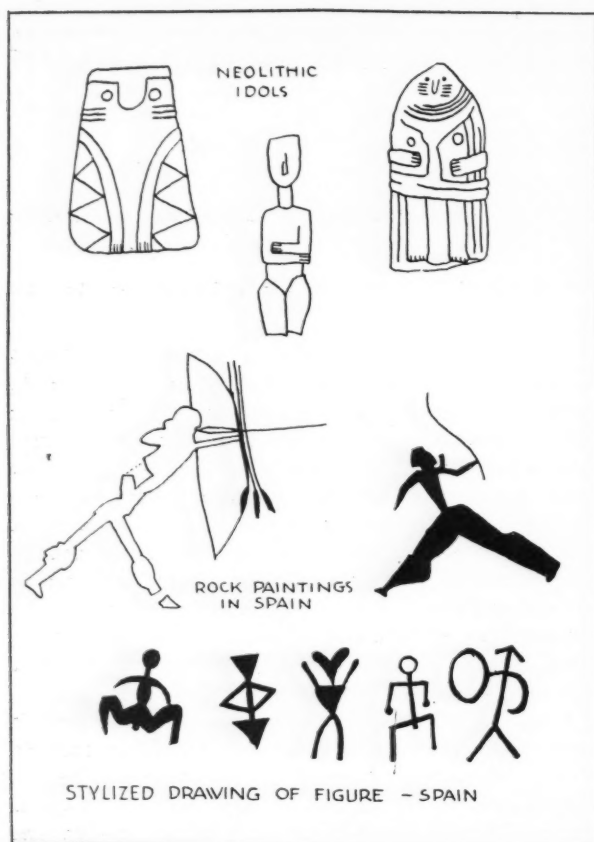
American Tableware Is Improving

American manufacturers of earthenware have been severely criticized for lack of initiative and originality in design. It is admitted that much of this criticism has been just. A proof is to be found in the relative space given to American and imported wares of this class in the best stores. Some buyers have made statements that with one or two exceptions there was nothing in American earthenware worth considering for homes of taste. That sweeping indictment, even if it may have been true a year or two ago, is no longer fair. Everyone who attended the January China and Glass Show in Pittsburgh must have been impressed with the almost universal effort shown by the manufacturers to strike out along new lines in shape, color, and types of decoration.

This progress is giving the trade a new respect for American ware. In a recent letter, the buyer for a large city store makes the following statement:

Domestic ware is becoming more and more popular. The reason for this is that some of the American potters have made wonderful progress in the last two years in quality, shape, and design. Although we still have the

Continued on Page 253



THE HUMAN FIGURE IN EARLY ART

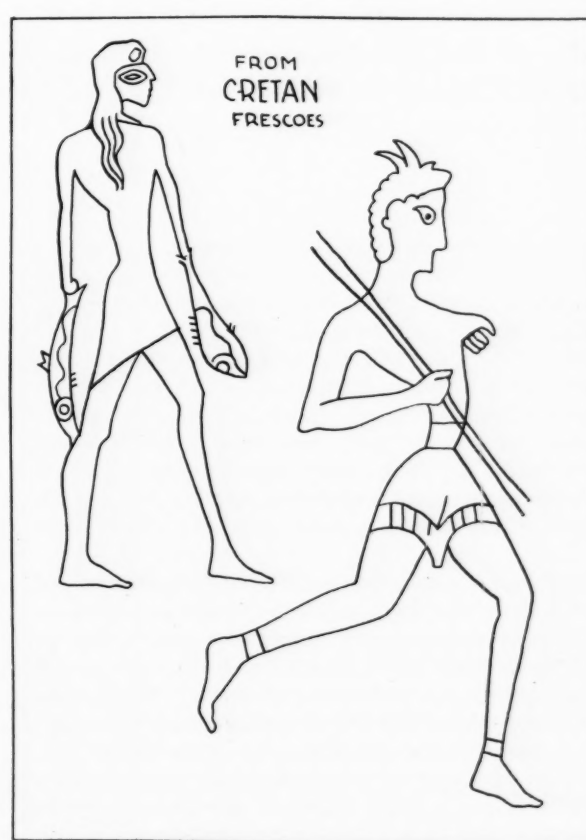
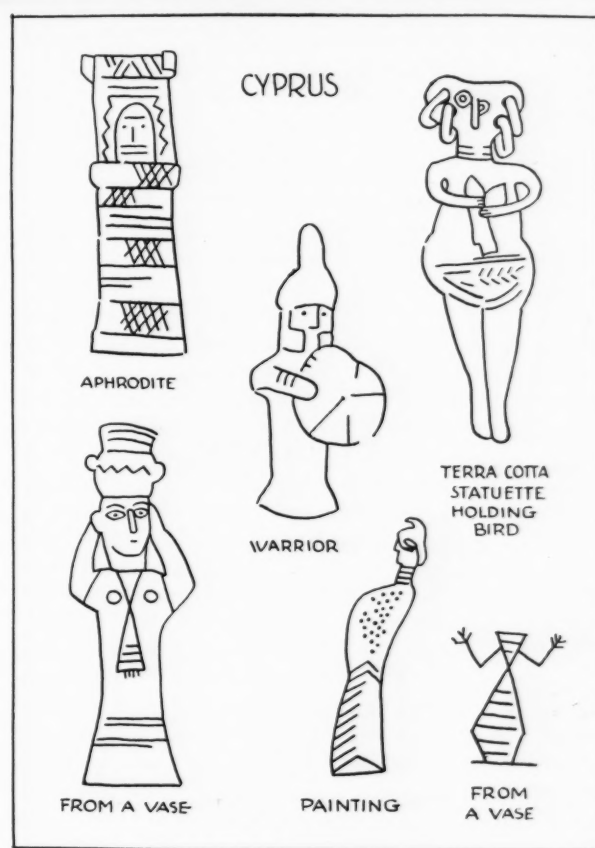
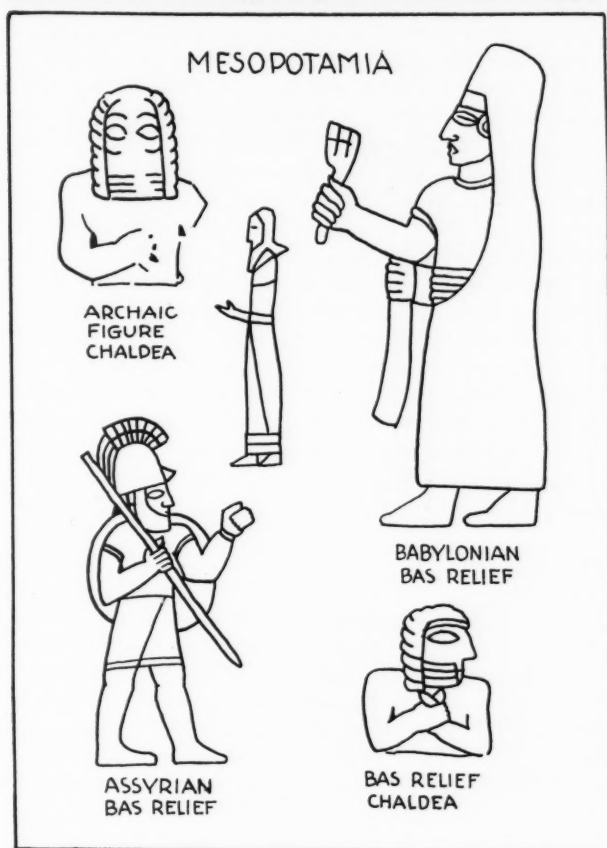
BY ALICE CALLAN

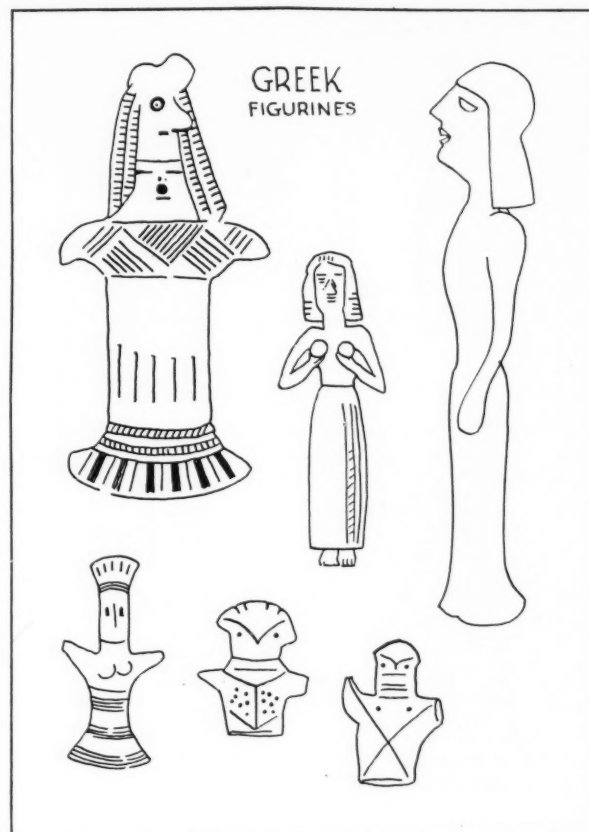
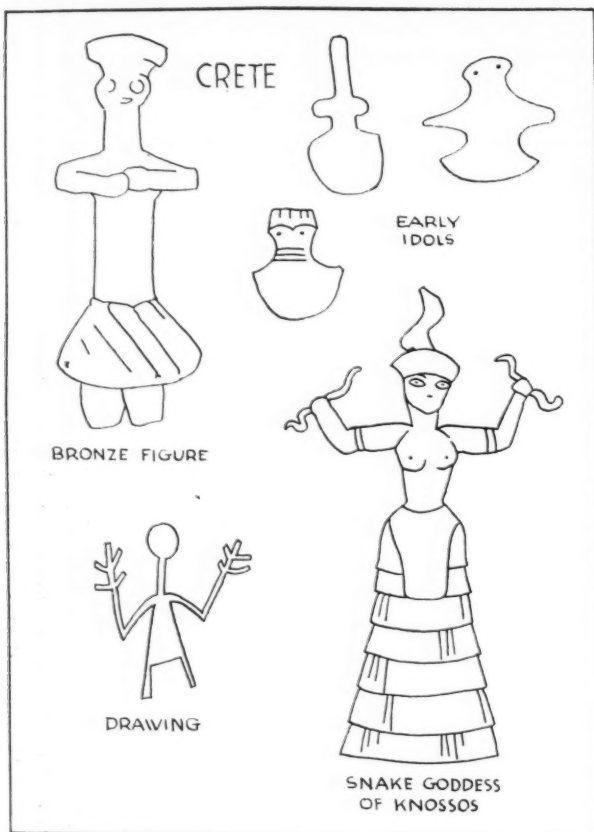
The second in the series of articles by Miss Callan presenting the typical human figure motifs used by the various primitive races of interest to artists

■ The art of Babylonia and Assyria was chiefly a glorification of the ruling dynasty. It was characterized by a sense of calm and tranquil majesty, geometrical stiffness and solemn seriousness. Most of the figures were in bas-reliefs which told of victories. There was a similarity to the work of the Egyptian in the rigid, conventional method of drawing. In common with all the Mediterranean people, the Chaldeans produced the small female goddess which acted as a guardian against the advance of evil spirits. Figures in the reliefs were monotonously similar. These people had a sense of modesty which called for heavy clothing so that their knowledge of anatomy was vague and uncertain. At times figures were twisted into impossible positions. Movement was seldom displayed. Bodies were short and stout with sturdy legs, covered with long, ornamented tunics. A sense of strength was gained by exaggerated modeling of

the muscles. No attempt was made to give expression to the fact; a gesture of the hand represented emotion. A hand in front of the mouth was a sign of grief; one hand grasping the wrist of the other stood for submission; folded arms were symbolic of devotion. The profile head showed an aggressive nose, a thick mouth, an immense eye which was front view, almond shaped, and sometimes hollowed out. A conventionalized wig with detailed treatment of the strands of hair covered the head. These people made no effort at portraiture as did the Egyptians; they strove to embellish their established form with detail, and worked in a most careful manner such parts as embroidery, pattern, jewelry, hair. They had no knowledge of perspective and suggested importance by size. In one relief, a king, to symbolize his pre-eminence, was drawn larger than his soldiers. Highly decorative yet gloomy and monotonous was the general impression given by these figures from Mesopotamia.

Cyprus was a meeting place of various influences, Oriental, Egyptian, Assyrian and Greek. Early figures included rude terra cotta idols in the form of a nude goddess sometimes clasping an infant. Columnar or flat board like shapes had limbs scarcely indicated. Sometimes the heads of these were well modeled and decorations consisted of





The quality of line and the forceful rhythm of such figures as these offer much to the contemporary designers

lines incised or painted in red, black, or purple. Some were modeled only at the upper part. Jewelry was added as separate bands of clay and was greatly exaggerated in size. Another stage of development of these nude idols brought forth round bodies in the shape of pillars, spreading at the base, which was probably a conception of drapery. These were decorated with horizontal bands of color. Legs on some tapered so rapidly that feet were scarcely large enough for stability. There were figures from everyday life, warriors, mourners with offerings, tambourine players. Some had elaborate rings in their ears and heavy head dresses.

Cretan art, that which centered around the islands of the Aegean, borrowed a few ideas from Egypt and Mesopotamia but developed in addition something quite different from those calm formal types. There was in this art a restlessness, a joy of life, an exuberance of spirit. The Cretan had no great interest, as had the Greek, in accurate rendering. His imagination suggested new subjects far too rapidly for him to concentrate on technique. Consequently his art never attained a great height of perfection, but the spirit outweighed this lack. Cretan art produced no large sculptured figures. It is best known by its statuettes of

terra cotta, lead, and bronze. Many of these were found in graves which indicated that they had religious significance. Very early figures were crouched and stout, being similar to those prehistoric figures found in France and Spain. Others were flat, broad, and violin shaped with no indication of limbs; such simplified versions of the human body were scarcely to be recognized as such. Another type had uplifted arms in an attitude of reverence. Later, clothing as in Assyrian times hampered the sculptor. No attempt was made to form the lower part of the body; skirts spread into a broad base. There was a great abundance of figures similar to the well known snake goddess of Knossos with the same high tiara, flounced skirt, wasp-like waist and exposed breast.

In the frescoes of the Cretan palaces appeared life sized, elongated figures showing the prosperous people of that age. Some of the Egyptian conventions in regard to drawing were borrowed. An exaggerated projection of the chest and the wasp-like waist of both men and women gave an appearance of deformity. Men with long hair wore richly ornamented loin cloths and bracelets. Ladies had long flounced skirts with elaborate decorations. Their unruly curling hair was treated in a highly conventionalized fashion. The Cretans used no figures on their pottery. In marked contrast to the Greeks, they disliked to distort the human figure by placing it on a curved surface. Both the Cretan and the Greek had a buoyancy of spirit which differentiated them from their Oriental neighbors. Currents from Cyprus, Crete, Rhodes, Egypt and Mesopotamia met and blended in early Greek art. Here, the human figure

was portrayed from a desire to secure the earthly presence of the gods. The Greek had a firm belief in gods in human form and strived to visualize that belief.

Terra cotta figurines were used for religious service of the living and of the dead, and as household ornaments. Early nude goddesses without arms terminated in broad bases. The ones, stiffly erect with arms crossed below the breasts, had heads with no features other than the nose. Later the Greek goddess was fully clothed. She sometimes held an infant and with one hand gathered up her robe. The Tanagra figurines included not only goddesses but subjects from everyday life, charming ladies with fans, who tapered at the waist from an enlarged base. Other subject matter included humans engaged in occupations which were agreeable to the dead such as bread makers, crushers of grain, hairdressers, mourners, women with musical instruments. Larger sculptured figures of females took a columnar or tree trunk form with a scheme of parallel lines for drapery. They had large bulging eyeballs and a fixed smile. Male figures were straight with curls, pointed beards and slanted eyes. Often they smiled in a senseless fashion.

Treatment of figures on vases was freer than in sculpture. In the geometric type of vase, the interest was primarily in space filling. Marching warriors with shields, dancers, horseback riders, funeral processions, were used. No attempt was made to study the figure as it was in nature. An abstract formula was evolved whereby man was represented by an extremely simplified silhouette. He was given a triangular body with long legs, a flat skull, a prominent nose, and a huge space for an eye in the profile head. A front view of the body always appeared with arms and legs from the side view. No evidence of clothing was shown in the earlier figures. Later, differentiation between male and female was made by means of clothing and accessories. Perspective was unknown, as in all of

the early art. Importance was maintained by size. Gods always appeared larger than mortals. There was a child-like directness and simplicity which made these drawings of interest. Their unpolished vigor was their chief charm.

DESIGNERS FOR THE CERAMIC INDUSTRY

Continued from Page 249

biggest demand for English, I think that the time is coming very soon, if the American potter continues as he has done in the past year, when the wares made in this country will be more popular than any other.

There has been a considerable change in recent years in the types of tableware service sold. Fewer large services for general utility and many more short sets for breakfast, luncheon, etc. More and more, today, we are buying dishes to fit occasions or perhaps seasons or moods.

Style changes are much more frequent than they used to be. A good dinnerware shape used to have many years of successful life. Today the demand for novelty keeps manufacturers searching for new shapes as well as new patterns. And the more unusual and distinctive the shape, the harder it is to give it a new dress of decoration which will effectively change it as could easily be done with the more conservative shapes.

This becomes an important matter to consider with regard to disposal of second selection ware. With some of the square and octagonal shapes now so much featured, no type of decoration can mask the fact that it is the same shape as that used for the first-grade product. And if that product is being marketed as a limited, exclusive line, it is not healthy for its standing to put on the market the same distinctive shape at a lower price, no matter how differently it may be decorated to interest the general public.

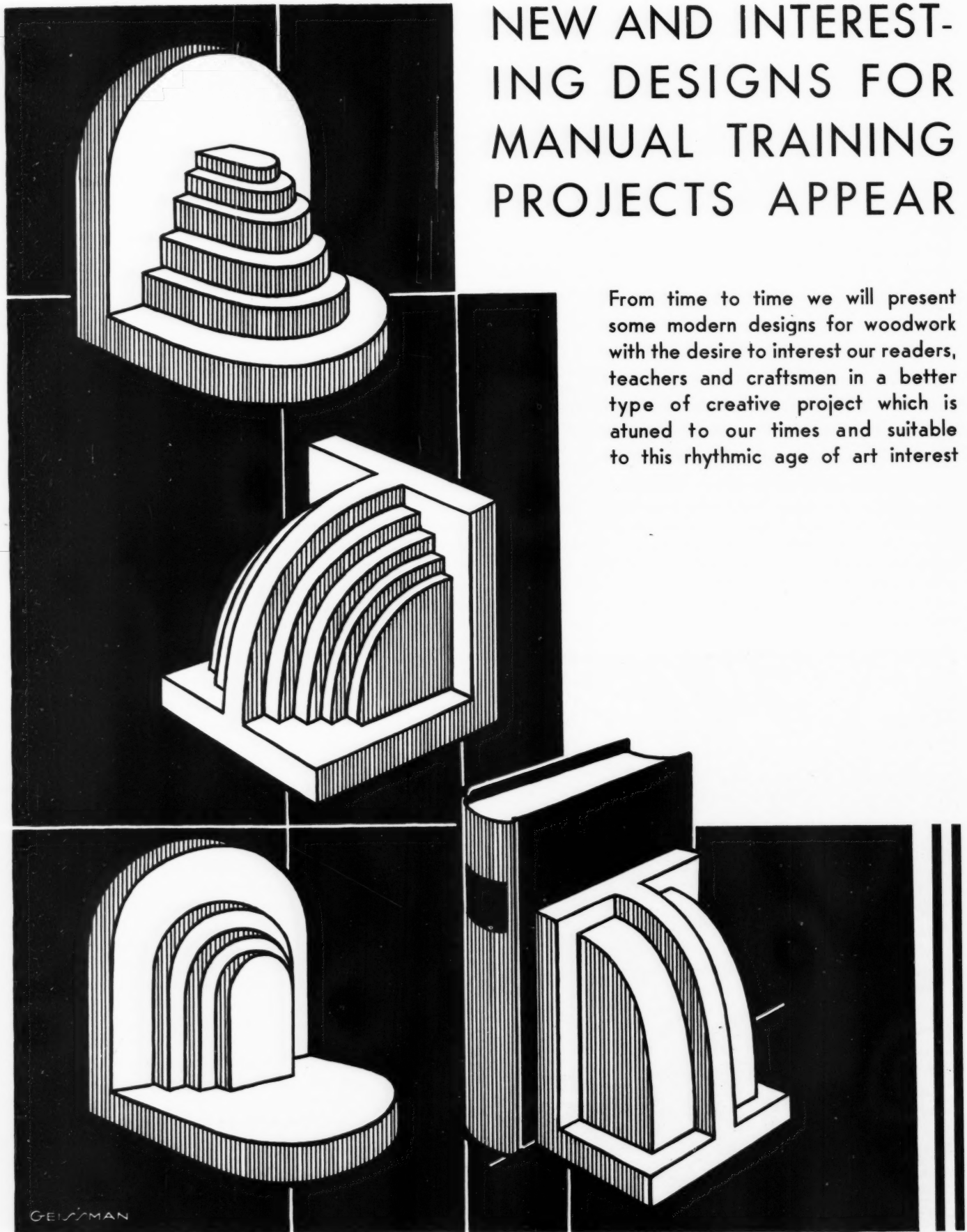


A FOOTBALL GAME

Another startling surface design with a most dynamic effect created by a pupil of Miss Reiss whose method of using all sorts of familiar rhythms has resulted in amazing success

NEW AND INTEREST- ING DESIGNS FOR MANUAL TRAINING PROJECTS APPEAR

From time to time we will present some modern designs for woodwork with the desire to interest our readers, teachers and craftsmen in a better type of creative project which is atuned to our times and suitable to this rhythmic age of art interest



NEW BOOK ENDS FOR INDUSTRIAL ARTS CLASSES

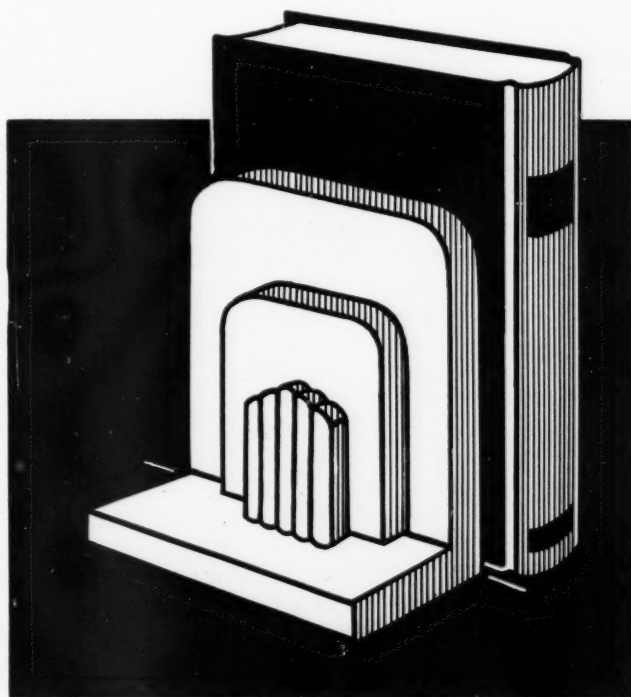
BY GEORGE A. DANSKIN

■ The adaptation of the book end as an ornamental fixture in our homes came after the advent of our library, with its shelves of books, and in these modern days when we have no room for libraries and our book cases are giving place to secretaries with book shelves above and desk facilities below, we are gradually eliminating all books, except our most favored and treasured, to the attic or second-hand book store. But still we love to have a book around. The book which has been eulogized and made immortal because of its treasures in thought and inspiration, because of its power to amuse and interest, because of its ability to appeal to all of our emotions and provide us with unlimited knowledge, will always be with us as long as man can think and express himself in writing. And as our books grow fewer the more we crave the atmosphere of a few, and though we may not stop to read, we still enjoy the sight of a favored one, and if it has been neglected and like some old friend has not been given the attention it should, we still enjoy thinking of it as something to which we can turn at any time for communion of heart to heart. And so finally, as a last resort we are now using the book end to support our favored book or books and are calling upon it to add to the attractiveness of our homes by giving it a prominent place on library or console table or placing it conveniently by where it will be of greatest service.

And what shall we use to support our books? It may be we have picked out a book, which, because of its attractive exterior we intend to use purely for ornamental purposes like some vase or picture. What shall be our choice of book end to add dignity and strength to our

decoration? Most undoubtedly we all have searched for book ends, hoping to find just the right size, shape and design to meet our need. We have looked long and dubiously at what the dealers have chosen for our selection. Animals, human beings, flowers, boats, in fact every human fancy has seemed to try to give itself expression in book end design. Most anything at all which will hold upright one or more books has been placed at our disposal. We have all seen elephants, Indians, cathedrals, ships at sea, dogs, massive creations with lurid and outlandish coloring, prominently posted to attract the neglected taste in design and usefulness. Simplicity, firmness, refined mass arrangement, abstract suggestion, the power to express favorable reactions, all seem to be lost beyond redemption in the conglomerate supply of book ends flooding our stores. What we seek in pictures, pottery, textiles, furniture or jewelry, we find sadly missing in the simple book end. And yet we firmly believe that this small piece of such common household usefulness can be made to express modern contemporary art in design and attractiveness. It can most surely be improved upon and designed to fit into the modern world of art and can be made into a treasure as surely as the immortal book which it is called upon to support. Careful arrangement of line with mass effort, simplicity, subdued coloring, restful changing of outline, proportionate arrangement of parts, abstract reactions in the place of prominent figured designs which suggest nothing but what the figure stands for are all possible of realization through careful thought and application. To make book ends which are modern in design has been our object, and with results such as are here reproduced to further explain what we have tried to do.

A book end illustrated is built up from simple pieces of wood of various thicknesses placed one on the other. The bottom and back of the book ends are rounded off and the built up mass effect corresponds in outline. The base is three-quarter inch thick, five inches wide by four inches long. The back is three-quarter inch thick, five inches wide by four and one-half inches long and screwed to the base. The steps vary in thickness beginning with one-quarter inch at the top and increasing one-eighth of an inch with each step down to three-quarter inch thick at the base. The coloring is done in black and red, the red predominating and used on the front of the back piece and the top of the base. The black is applied on the edges only and the back of the back piece. The cheapest of wood can be used in this and all of these designs. The steps are all attached with brads and glue. Simple and formal, yet smooth in outline and pleasing in effect. The one below is more massive with more contrast in line, larger than the first one shown the square base and back give a pleasing contrast to the rounded built up parts. The base is three-quarter inch thick, five and three-quarter inches wide by four and one-half inches long. The center rounded piece is of three-



Continued on Page 264

This article by Miss Forrest of Bay Ridge High School in Brooklyn with the accompanying illustrations taken from her classes prove the great value of such material as was presented in our March number. Below, Norwegian Pin



A charming adaptation of museum material is shown at the right



COSTUME DESIGN FOR HIGH SCHOOLS

BY IRENE A. FORREST

■ The aim of a course in costume design and illustration for high schools should be to create enthusiasm and individuality in modern wearing apparel through the study of the application of the laws of design and to give the student practice in techniques, in drawing of the draped model and in costume illustration. The course naturally should embrace the study of the laws of design, the use of color, the history of costume and museum research. If all this is spread over a period of ten months with one forty-five minute period per day, it can readily be seen that not a great deal of time can be devoted to drawing from the model, important though it be in costume illustration. It is with a great deal of fascination and not a little trepidation that the student approaches figure drawing. The figure in action with its head, hands and feet is infinitely more puzzling than an unassuming teapot with its simple handle and spout. The first problem of the teacher is to break down the fear barrier by making the students see the analogy and showing them how to apply the same basic rules of perspective to each.

Contrary to all that is usually taught, it seems best to teach first the drawing of the head, hands and feet and then the figure. After numerous experiments in our school this sequence has been found to net the better results. By learning how to draw the head first, the student is put at greater ease. It is a natural transition from object drawing that is within her ken. The first illustration is a chart of the head in numerous positions. The girls use each other as models, arriving at the proportions

of the head and placing of the features by pencil measurement, just as they found out where handles and spouts were to be located on a tea pot. The principles of ellipses and foreshortening are used in tilted positions of the head. The next step is the translation of photographs of heads into line and later light and shade drawings. Then comes the real thrill—sketching from the model in charcoal, conté or crayon. Portraits of mother and little sister find their way into the class room testifying to the genuine interest.

After studying hands and feet in a similar procedure to that of heads, the student is now introduced to figure construction. After discussing the difference between the normal human proportions and the fashion figure proportions, a chart of the fashion figure is drawn with a simplified skeleton next to it. Before trying to construct figures, the student draws the skeleton lines on numerous photographs and fashion drawings, thus becoming thoroughly familiar with the proportions of the figure. Our first sketches from the model are very quick action sketches with absolute elimination of detail. In order to impress upon the student the necessity for training the memory and the power of observing. They spend five minutes in studying the model and only three minutes in drawing it. The time for a sketch gradually increases and with it the quality. Having girls pose in costumes worn in school plays is an added incentive to good work because it permits choice of media in interpreting the color. Having attained a small degree of proficiency in figure drawing, the students proceed with the study of costume design.

The secret of distinctive dress designing is the ability to create a dress not for any one who might choose to wear it but for a definite person or type of person. This involves "style-studying" of the wearer of the dress—finding out what type she is and then designing of a costume that will apparently overcome her defects of proportion and coloring, and accentuate her natural charm. But before any dresses for types are designed, the student must learn to discriminate between a dress that adheres to the principles of beauty and one that violates them. This constitutes the first problem and involves the study of the relation of dress structure to figure structure and the application of the basic laws of design to costume design.

The class work consists of a discussion of the problem and the making of an original drawing relative to it. In this case, as in many others, the discussion takes the form of a lantern lecture. The Greek costume is used as a criterion—a beautiful example of simplicity, structural draping and adherence to the figure's contour without distorting or exaggerating it. The costumes of the Spanish princesses of Velasquez's paintings, the monstrosities in coiffure and pannier at the court of Marie Antoinette and the leg-o'-mutton sleeves and bustles of the Nineteenth Century are used as examples of each of relations between costume and figure. Slides of dresses illustrating balance, rhythm, proportion, dominance, subordination, opposition and transition are next shown. This is merely a review as the students have previously spent one year in studying the theory of color and design. Lantern slides of

modern dresses, good and bad, are discussed before the drawing related to the problem is made. The drawing involves special attention to figure construction, application of subject matter taught, originality and technical rendering. The sequence of problems is as follows:—

A. Line—Quality of line; Illusions that may be created by the use of line; a. Line in dress for types. b. Arrangement of coiffures in relation to types of faces. B. Silhouette. C. Color—Review of color theory; Psychology of color; Color in costume design; a. Effect of color on stature; b. Effect of color on individual's skin, eyes and hair. D. Personality and psychology of clothes. E. Appropriateness of dress to the occasion—Function; Time of day; Season. F. Materials—Color, texture and weave; Materials for types; Materials for occasions. G. Accessories of costume in relation to their appropriateness to the wearer, the occasion and the ensemble—Shoes and hosiery; Millinery; Jewelry; Gloves. H. Evolution and history of costume.

Technical rendering plays an important role in the course. The first consideration is "notan" and involves drawing for reproduction in pencil, pen and ink and wash. The media used for color are water color, water color pencils and tempera. The aim is not to make the students proficient in the handling of every medium but by introducing them to a great many methods of rendering to help them find the medium best suited to their respective natural abilities. In order to encourage freedom of expression, the medium used near the completion of the course is optional. Each student is required to submit a note book containing material, such as life drawings, notes and many illustrations on the principles of costume design and the evolution of costume through the ages.

Dresses designed from Scandinavian figures at Bay Ridge High School, Brooklyn, N. Y.



The work of this designer should be an inspiration to every student amateur and professional in that no matter what medium she uses there is always a happy accord between means and end

In these pieces the student has an opportunity to see the remarkable way the plastic qualities of the clay and the tone qualities of the glazes have served to produce form relationships as well as dark and light distribution

BIJOU



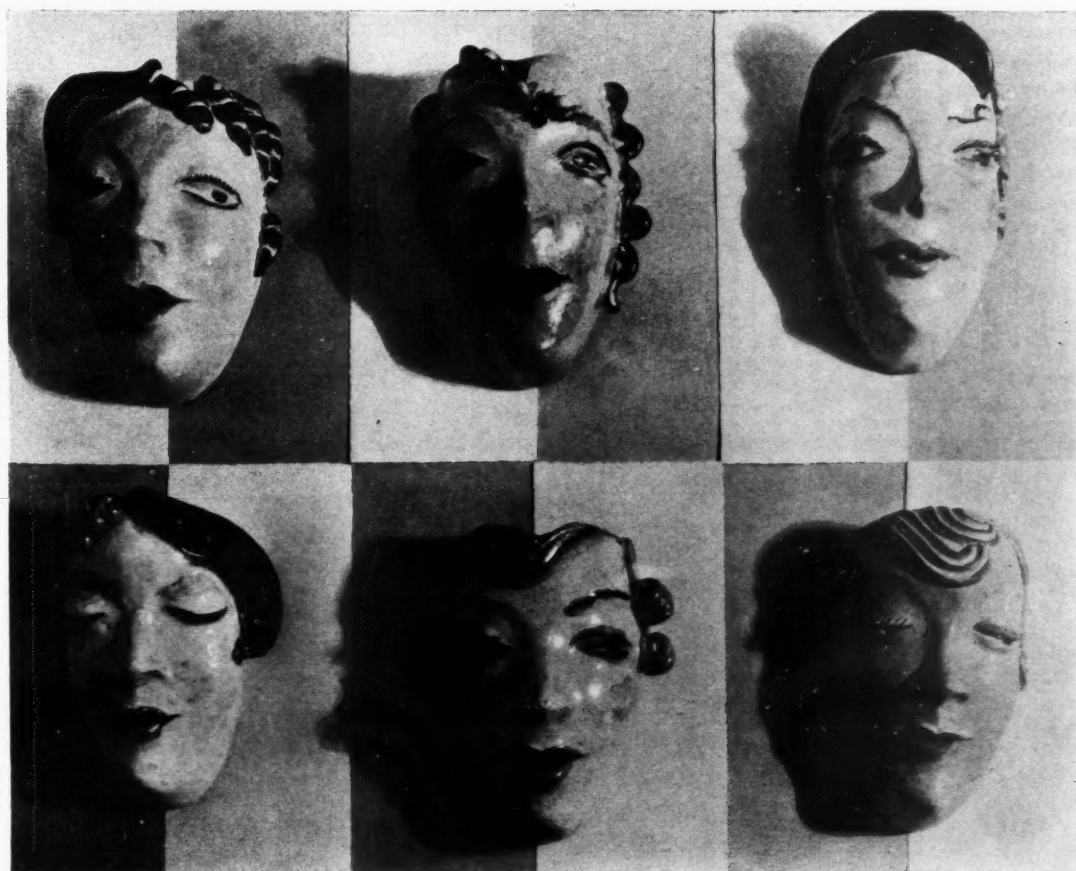
THE CERAMIC SCULPTURE OF VALLY WIESELTHIER



THE
BATHERS



MASKS



Photos by Ruth Bernhard

The charming simplicity and joyous direct quality shown in these masks is typical of the work of this prolific designer Vally Wieselthier whose work in ceramic sculpture is but one of the numerous fields in which she is internationally known

A certain feeling of play or joy are a necessary part of any creative work. This frequently is lost sight of in our public school art work. Teachers may learn much from such work as these masks in which there is expressed an exuberance of creative happiness

BY FRANK CROWINSHIELD

■ Though Vally Wieselthier, the Viennese artist, is still a very young woman, she has been, for the past six years, a conspicuous figure in the decorative art of Europe. Americans were granted their first view of her work—a group of glazed sculptures of dragons, archaic figures, masks and exotic nudes—at the Exposition des Arts Decoratifs at Paris in 1925. After that showing she continued to work in Europe until 1929 when she came to America and to work with “Contempora,” in New York.

Her aesthetic origins are certainly identified with the Wiener Werkstaette group in Vienna; her vivid imagination, strong personal quality and ironic humor have more and more enabled her to bring about a new orientation of ceramic sculpture. For the past six months she has forsaken her dragons and other forms of grotesquerie, in order to devote herself to the creation of more studied and more carefully executed female figures. These nudes have been worked “in the hollow,” that is to say, they have been figures that are modelled from the inside out. In these recent terra-cottas of hers (which have been, in a true sense, “originals” as no replicas or casts were made of them) she has shown herself to be not only a craftsman well versed in the mysteries of coloring, firing and glazing, but a sculptor possessed of great quality and distinction.



At left wrought iron fire screen designed by S. Chermayeff.



At the right an effective fire screen designed by E. Brandt

TEXTILE AND METAL DESIGN

BY BLANCHE NAYLOR

INTERNATIONAL EXHIBITION AT METROPOLITAN MUSEUM

This recent showing gave evidence of a marked improvement of industrial design in many nations. Photos courtesy of the American Federation of Arts and the Metropolitan Museum

■ The products of several nations have been gathered together in the comprehensive display just completed at the Metropolitan Museum in New York,—an exhibition featuring modern work in textile and metal design. The outstanding examples of new design trends are not confined to any one country, but rather are the various types of modern work brought from many sources. The American Federation of Arts is responsible for this collection, and it is a well chosen grouping. Strong lines, deep massed effects, contrasts in subtle color tones, and a general use of simpler motifs add to the charm of the new textiles, and the metals show tremendously important development in increased simplicity. The co-operation of many industrial associations in the lands from which the collection was made was extremely helpful in the final choice of the American Federation. England, Holland, Germany, Sweden, Czechoslovakia, Switzerland, are represented, and from each has come several particularly good new treatments of both old and new patterns.

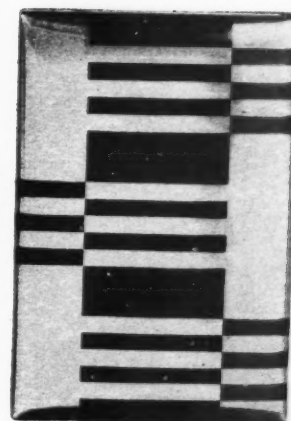
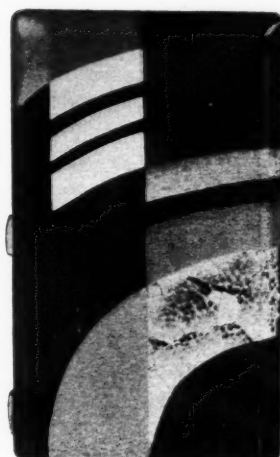
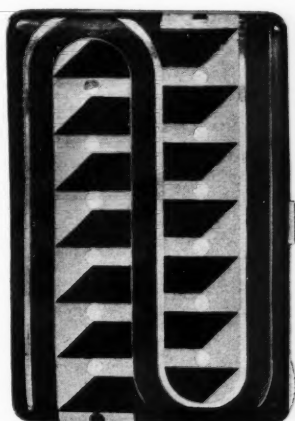
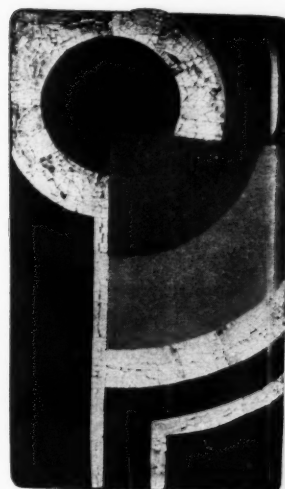
The general trend in fabric design for modern use as shown in this display is toward the adaptation of large, broadly treated patterns, whether woven or printed. These designs naturally lend themselves to machine production, although not all are so produced. The subjugation of the machine to modern needs is a task which is becoming carried through in more and more industries, and with

continually improved effects. In the German section of this showing are to be seen some tremendously individual designs achieved by the use of interwoven strands of chenille or mercerized threads. Both hand looms and those driven by power are used in the production of the German fabrics, and fine and varied surface finishes are thus made possible, utilizing usually a semi-neutral dull background upon which the brilliant patterns stand forth in strong relief. It is a notable fact that many of the most delightful German designs are created directly in the weaving, rather than being first drawn in cartoon form and then copied on the loom. The fabrics sent by France to this exhibition are not as numerous as usual, since the finest French work is done in materials other than cotton, to which this display was confined. The several examples shown, however, give prominence to the successful manner in which plain geometrical figures may be utilized for fabric design, and given variety by means of changing textures. The work of English textile producers exhibits a fine feeling for breadth of treatment, and shows the wisdom of manufacturers in employing capable and accomplished artists to create their designs. Certain landscape scenes are especially well developed and the juxtaposition of curving tree and hill with the straight lines of houses makes a theme which may be constantly varied and which stands up under repetition. The English designs make more use of the pictorial scene than those of the other countries, and the English designers have also adapted the Victorian favorites of small flower motifs done in dainty, close patterns.

Of the other countries represented, Sweden shows much ingenuity of treatment in "mathematical-problem" designs, and her designers are at last departing from the traditional styles, giving to the modern work the firm, decided touch which has always been characteristic of the accomplished weavers of the Northlands. Czechoslovakia and Switzerland also emphasizes the angle, the square, the rectangle, the parallel lines, and the semi-cubist effects which add much interest to modern work in textiles. The close co-operation between the various trade schools in these

FRENCH ENAMELED METAL

Above and below center are cigarette cases by Paul Brandt in enameled metal. Other cases are in silver colored lacquer designed by Gerard Sandoz



countries, and the industries themselves is responsible for the steady development of suitable designs. Pardyges a foreign manufacturer believes that he can produce fine patterns without the aid of a competent designer, and consequently the talents of potentially gifted artists are given full opportunity for expression. It is to be hoped that American makers will note the value of such methods and follow them wherever possible. Certain progressive textile manufacturers have already taken advantage of the fine work available from our own trained designers and the results prove the efficacy of such intelligent efforts.

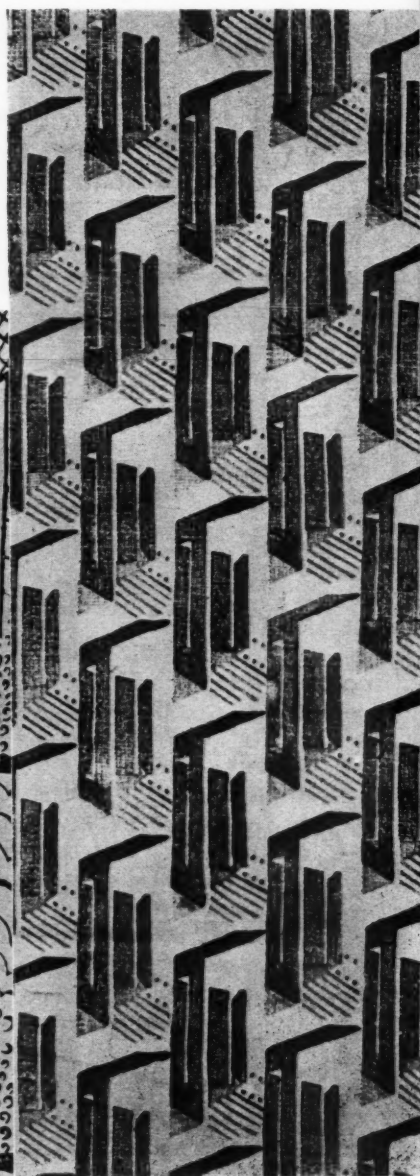
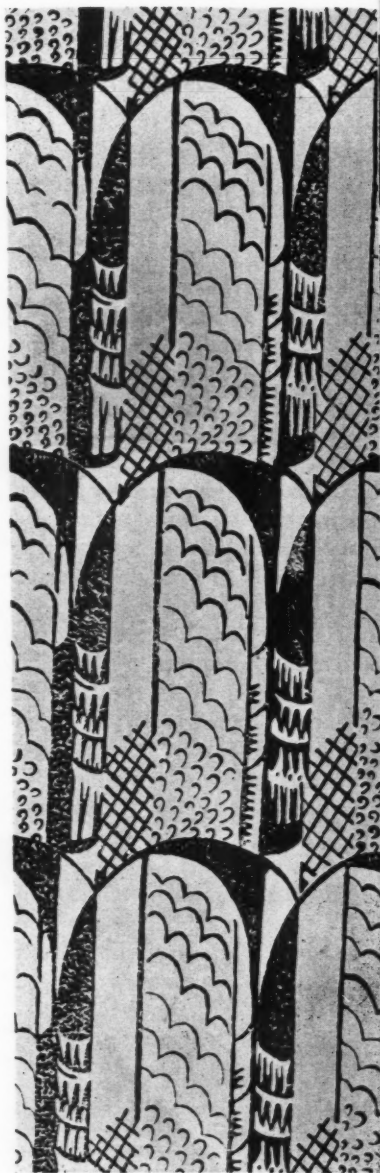
In the section of this exhibit devoted to metal work are to be found a great variety of materials and treatments. Brass, copper, silver, pewter, bronze and some enamel-work are each worked out in the mode best suited to the material, and a vast number of excellent designs are seen in various media, ranging from flat silver, through decorative pieces and utilitarian objects made beautiful, to fire-screens, large panels and door pieces. The most interesting, perhaps, from the point of view of design, are the latter, especially some new thoughts in metal screens which have long been too timorous in effect. The illustrations show the versatility with which essentially simple forms have been combined to create a finished unit of great harmony and charm. In the smaller flat work, the clean, chaste lines of the various metals have been given full play, to the ultimate charm of the piece. The use of unnecessary ornament upon these units has been entirely omitted, giving a much

greater strength to the work. Fresh ideas have been brought into the field of table silver, which has long been subjected to stereotyped treatment. It is only within the last few years that the infinite possibilities of the smooth, shining surfaces of pure metal have been brought forward with any ingenuity.

Of all the objects shown, it is almost impossible to choose those in which design has best been applied to proper form, but in this very difficulty lies proof of the agile experimentation in weaving and metal arts which is being carried on in the various countries represented. Both handcraft and the products of quantity manufacturers are shown here, giving opportunity for comparison in "type, technic and design" between these as well as between the work of widely separated artist-designers in localities. In the metals of French origin, such well known names as Puiforcat, Sandoz, Christoffe, and Dunana are upon the pieces which show most originality, and from Sweden and Denmark come examples of unusual beauty. Whether the exhibits shown are in silver, pewter, brass, copper or iron, the design is suited to the medium, as are the ultra-modern effects in chromium, monel and aluminum. The simple treatment which is most appropriate for metal work is of course excellent for adaptation to machine production, although the designer is not restricted by the machine but rather finds it the best tool for conveying his idea. Color is used in many instances, and this is made possible by the inlay process, by use of enamel, by ham-

mering, et cetera. The lacquers upon the cases designed by Paul Brandt and Gerard Sandoz are indicative of the extreme effectiveness with which metals may thus be adorned with simple designs.

There is a certain similarity of feeling for the material, inherent in much of the work shown, indicative of increased internationalism of thought. Designers everywhere have cast off many of their restrictions and the tremendous increase in freedom of treatment have shown



PRINTED COTTON

■ ■ From England and Germany

**SIMPLE
STRONG
MASSES
WITH A
TEXTURE
BY LINE
EFFECTS**

fine results. Germany, Sweden and England are among the leaders in the application of the new thought in metal design to the requirements of the day, and these are challenged by a group of excellent silver designs brought forth in this country. Balance, symmetry, strength with delicacy, characterize the outstanding metal objects in this display, and it is notable that the designs worked out in this field are appropriate for designers. Out of the many new efforts in these two media much of value emerges. Symbolic patterns are given entirely new appearance by use in less definitely conventional effects. Motifs which may never be seen together in actuality are nevertheless



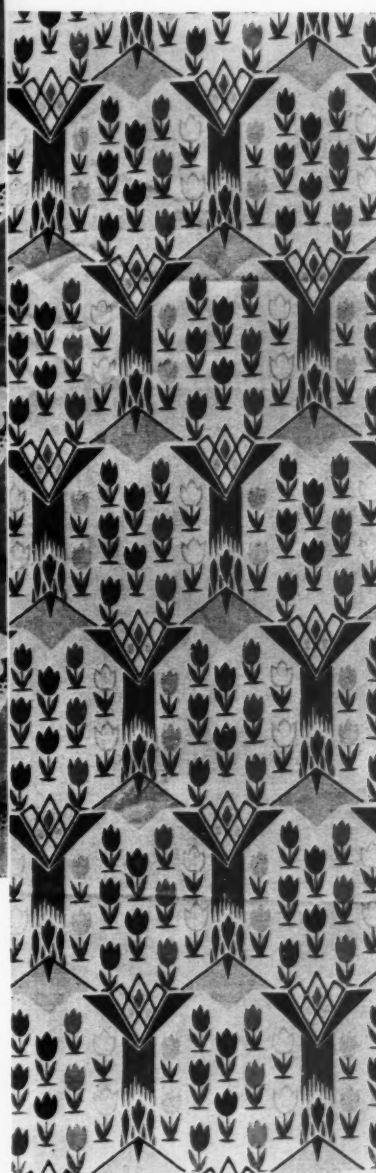
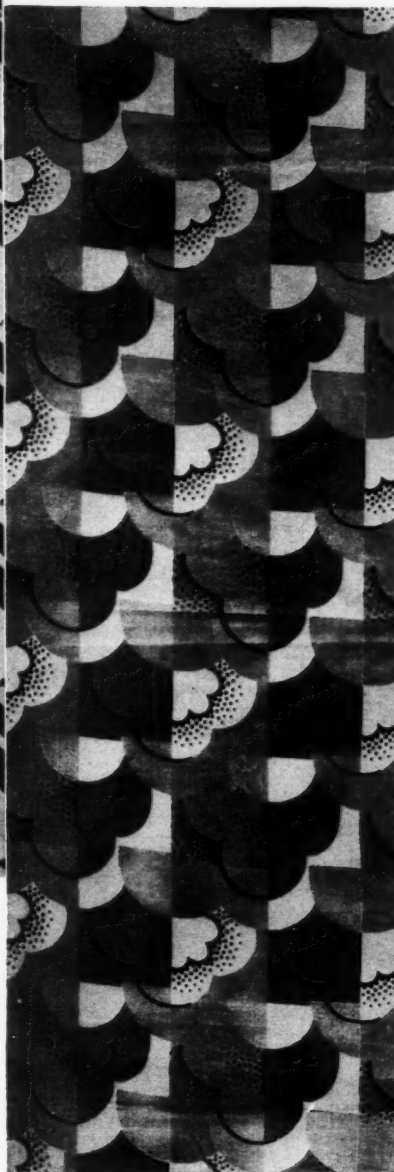
PRINTED COTTON

Using simple flower motifs ■ ■

cation of boresome but "accepted" designs in completely stilted treatment, has disappeared before the courageous frankness of the moderns. There is a recognition of the need for dynamic effects to harmonize with the trend of the times and the mood of the day. It is this feeling for motion which gives to the "typical" modern design its chief charm. This is true of the metal shown as well as the fabric group. Creative imaginations have here produced in textiles new versions of chaos reduced to order. Such motifs as odd cloud forms, shadowy splotches and intricate natural effects reduced to their simplest possible pattern and thus made to serve a double purpose for the designer,

tremendously "right" when combined in certain forms, and in this display of both metals and textiles the versatile designers have taken their patterns from myriad sources. Whatever the motif, honeycomb, insect, humble amoeba, contrasted with mechanistic forms, geometric patterns, circle upon circle, oval, square in every imaginable variation, there is about the work a definite feeling of spaciousness, a sense of life and movement.

The old timidity which dictated the incessant appli-



SIMPLE
SHAPES
PRODUCE
SMART
RHYTHM
IN THESE
TEXTILES

are used, but there is not the erstwhile look of having been thrown upon the fabric without any real reason or purpose. Odd and unique motifs are especially effective in these textiles, since their amusing, engaging or lovely forms are arranged in definite and usually simple manner. Broken lines and masses may give dual charm to the juxtaposed precise type of motif, or vice versa, but in all there appears a respect for some sort of systematic repetition to lend cohesiveness to the pattern. The diversity of designs shown makes exhibition appear as though it were the group product of a class to whom some super-instructor had said "Interpret these ideas in your own way, gather them from every field. Use rows of chairs or theatre seats as a motif; depict myriad plants, tow ropes, the eye of the camera, globes, etc., and whirling prisms, patch work effects, mysterious skies and hills, rice grains, cigarettes, veins, vistas seen through windows, falling papers in the lighted metropolis, starfish, fronds, worms, leaves, lightning, —" and from each thought comes a cluster of original designs. As viewed in this exhibition, the credo of today's textile design might well be to reduce any given theme or idea to its component parts, yet retain in these a sense of unity and subtly related line.

It is to be regretted that this is the last exhibition of industrial arts to be sponsored by the American Federation of Arts. The first was devoted to ceramics, the second to rugs and glass, and the third to metals and textiles. Work in this field is to be taken up by a related organization, however, and an announcement has been made by the Art Centre of the establishment of a sort of design forum at which manufacturers, merchandising experts, stylists and designers may all meet to discuss their problems. Special shows will undoubtedly be arranged. Regular lectures on various design subjects will be given, round table discussion will be a feature of the meetings and co-operation between designers, artists and merchandisers in various industries will thus be established. The industrial institute is to be started with a subsidy from the Carnegie Corporation, but it is hoped that it will develop into a self supporting organization, by means of contributions from industrial corporations for the series of



The covered wagon motif effectively used as an all-over on cotton by Dorothy Bird Trout, an American designer

lectures, at a definite sum per year. It is planned so that eventually this institute will develop into a "university of art," and undoubtedly it provides a much needed meeting ground for those engaged in work which depends for its success upon complete co-operation between those who design and those who produce ably designed products. The program begins immediately with conferences on contemporary European and American design. Prominent authorities are to act as an advisory committee to develop better American designers and a definite leadership in this field. Undoubtedly from this source will come future industrial art exhibits of great interest.

DESIGN IN BOOK-ENDS FOR INDUSTRIAL ARTS

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quarter inch thickness and the adjacent built-up pieces vary from five-eighths inch at center to one-quarter inch at the outside. This design is painted all over in silver, with black on back of back piece. It is built and assembled in same manner as the top one. The next book end below resembles in outline our first one and here again we use the rounded base and back but have placed the rounded steps in a vertical position against the back instead of laying them horizontally. The base is three-quarter inch thick by five inches wide by four and one-quarter inches long and the back has the same dimensions throughout. In this design we are using but three steps starting with three-quarter inch at the back, five-eighths inch and one-half inch at outside. Jade green and silver have been used for color, the silver being applied in front of back piece and front of the three built up pieces. Jade green is used on all edges and top of bottom piece and back of back piece. The book end shown at the bottom of Page 254 contains fewer units with same mass effect and contrast in curved and square outline as the second one shown. The base is three-quarter inch thick, five inches wide by four inches long. The back is three-quarter inch thick, five inches wide by five inches long. The center rib effect is of three-quarter inch stock while the two adjacent pieces are of two three-quarter inch pieces glued together. Black and silver are used, the silver covering the edges of the back and base pieces and the two one and one-half inch pieces each side of the center. The black covers the top of base piece, front of back piece and all the exposed part of the center piece as well as the back of back piece. This design makes a very harmonious grouping and contrasting curved and straight lines lend an interesting variety. The last project on Page 255 is less massive, with a lighter and possibly less contrasting effect, the simple lines and plain gouging on front piece lend to it a graceful and interesting effect. The base is three-quarter inch thick, five inches wide by three inches long and the back three-quarter inch thick, five inches wide by two and three-eighths inches long. Colored in silver, the one against it is jade green, the bottom and back pieces are in black. A careful study of these various designs will show how much can be done through simple line and assembly of various thicknesses of material. The abstract is clearly shown with nothing but outline in form to hold the eye. Repetition is emphasized and opposition in contrasting lines and surfaces clearly indicated. All five designs are simple emphasizing the restraint in construction and decoration. There is no attempt to create the unusual or over-emphasis color or lavishness.

